THINGS MAPS WON’T SHOW YOU- YEAR 8 ENGLISH UNIT –

PLACE MAKES A DIFFERENCE

**Content**

Students will explore how meaning is created when expressing ideas and how reading is not just about decoding print text as they explore visual and print texts, comic strips, brochures etc. In particular they will examine two short stories, a poem, a comic strip and a brochure in the collection to see how writers manipulate visuals and words to explore issues of cultural connectedness. When studying the short stories students will learn how writers use plot structures to create interest and effectively involve readers in questioning prejudice and stereotypes; the effective creation of setting; the effect of the particular narrative viewpoint chosen examining differences between omniscient third person and limited perspective in third person and their use in exploring key ideas producing their own oral and written pieces to demonstrate their understanding. A particular focus on sentence types (simple, complex and compound) and use of line breaks will be used when exploring the poem and students will create their own poem exploring themes of alienation in antoher culture experimenting with line endings and sentence type. Sentence moods – statement, command and question – will be examined when looking at the brochure and how these and particular choices of verbs, nouns, adjectives and adverbs contribute to the humour of the brochure examined and students will produce their own guide. They will examine how writers examine cultural difference in a range of stories particularly between white Australian and aborigional, torrest strait islander and Asian communities and they will learn about The Stolen Generation. Students will create their own draft and final copy of a short story paying particular attention to narrative voice, the use of setting, dialogue, plot structure (orientation, complication, climax and resolution) and produce a creative comparative task that compares two or more short stories in the collection and the different devices (such as narrative viewpoint, plot structure etc) used by writers to convey their ideas.

Key Terms: The Stolen Generation. Simple, complex and compound sentences. Sentence moods – statement, command and question. Verbs, nounds, adjectives and adverbs. Narrative viewpoint, setting, dialogue, plot structure (orientatation, complication, climax and resoluation)

Knowledge

Students will know that:

There are a range of languages available that we use to communicate

The indigineous Australian population had children taken from them by the Australian government and suffered injustice and prejudice at the hands of the Australian government.

Sentences can be simple, complex or compound and have a particular mood – command, statement or question

Line endings and sentence forms can affect the meaning and feeling of a poem

Writers of short stories manipulate plot, setting, characterisation, dialogue and narrative viewpoint to create meaning for the reader

That narrative viewpoint can affect meaning and that third person narrative can be omniscient or have a limited viewpoint

Line endings can affect meaning and mood and tone in poetry

Skills

Students will be able to:

Use simple, compound and complex sentences to create different effects in poetry

Use sentence moods effectively in their own brochure – command, question and statement.

Use line endings to create different effects and meanings

Identify elements of a short story and use them effectively in their own short story – particularly focusing on the use of narrative viewpoint (omniscient, third person with viewpoint or first person)

Effectively analyse short stories and compare the use of techniques by authors to create particular meanings and effects

Understanding

Students will understand that

A language is a mode of communication and that language does not just have to be written

Students will understand that the removal of children from indigineous familes had a significant impact on aboriginal Australians that is still felt today

That authors use a range of techniques such as narrative viewpoint, plot structure and setting to allow a range of meanings and effects to be inferred by readers

That the drafting process is crucial in creating short stories that allow for effective inference by the reader

That sentence structure and mood can be as crucial for creating meaning as style of language

Line endings can be used deliberately by writers to change the mood and emphasis of a poem

Resources: Please see <http://wantirnaenglish.wikispaces.com/Year+8> for a rich range of resources and links put together by Wantirna College staff for this brand new text. Aboriginal dreamtime stories are available from the library

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| **Learning Activity** | **Student Product** | **Formative/Summative** |
| Students should set up a glossary  Ask students what is language for? Communication? Ask them if spoken and written words are the only language we have? Do a silent mime – see if they can translate. Ask them if the clothes you’re wearing also are a language. What are they communicating? Write or project something on the board. What does my handwriting communicate? Different fonts if possible. Hum differently or put different music on. What does that communicate to you?  Put How do I communicate who I am?. Students copy and then write down all the ways they communicate who they are –dress, music choices, make up, hair, speech, accent etc.  Students should understand that there are many ways of communicating meaning. Should wrute three sentences on their own that answers the question What is language? Then flick through the collection find three different ways communication of meaning is occurring e.g. comic strip etc. Explain that we will be looking at some of these to see how writers use different forms to create ideas and feelings in the reader.  **Ice Cream Headache**  Experience of coming to school for the first time – what’s confusing and new. What do you have to learn – brainstorm 2 mins solo then share  Then get students to imagine if they were an international student not speaking language - what else would be hard. share  Read Ice cream headache aloud to them, without giving them title of poem or reading the headings for each section. What is this poem saying What is the writer saying about communication and how we connect to people. Write solo and then pair and share. What title would they give the poem? Why?  Give out sections of poem without linebreaks or headings to different pairs around the room. They must put the line breaks in and then compare with actual line breaks. Write at the bottom which is better - their choice of the writers and try to give reasons. Discuss as whole class effects of these line breaks. Add headings and compare – again write down which better – theirs or writers with reasons.  Do Knowledge Quest 1 Sentences Section pages 78 – 85 – so students have a sound knowledge of sentence types and structures.  In pairs work out the sentence types in the poem – discuss the effects of the different types of sentences. Are some sentences really sentences? Is the poet breaking rules? Is that OK? Students should note how the very short sentences emphasise key intense moods and feelings and how longer sentences reflect confusion etc etc.  Some classes may wish to put together a group reading of the poem which highlights the ideas the teacher and class believe it is trying to explore and perform to paired class.  Students to write their own poem about making similar cultural mistake. Taking just a plate to a barb etc etc. Should also experiment with different sentence types and line endings. | Glossary  Solo mindmap on ways they communicate  Solo – students write definition of language  Discussion on being new  Think, pair and share then write on poem’s ideas on communication and possible title  Pairs annotation of poem without linebreaks and adding headings  Solo – completeing KQ exercises  Group dramatisaion of poem  Solo – own poem | F – students reflect on their means of communication – prior knowledge  F – students reflect on meaning of language  F – exploring theme of poem  F – considering themes and title  F – consider effect of line breaks in poetry  S – completed Knowledge quest sentences section  F – Kinaesthetic exploration of themes  S –Demonstrate understanding of sentence types, themes and line endings in own poem |
| **A guide to Better Kissing**  Explain three sentence types or moods – statement or declarative, command or imperative, question or interrogative  I am hitting the ball  Are you hitting the ball?  Hit the ball.  Students to write down  Read the ‘brochure’. As you read students need to mark the sentences, s,c or q.  What types of sentences are being used? What effect does this have on the reader? What kind of tone does it create? Commandy, bossy etc.  In pairs find  Language that is typical of formal Government brochures  Consider nouns – types of nounc  Verbs  Adjectives  Find three examples of each  Language that is not – same as above  Do in a chart  Why is this funny? In silence write ideas, then pair and share. What is the author trying to make you laugh about?  Create your own short Guide on something else for foreign arrivals.  Going to a BBQ – bringing a plate, arvo, snags etc  Visiting the beach  Going on a camping trip  Dressing appropriately for work, school etc  Use of the word mate  Or for Australians visiting a country you know well. | Annotating text t  Pairs annotating  Class discussion  Solo – own guide | F – understanding sentence mood  F – understanding how choices of nouns, verbs and adjectives affect meaning  S – demonstrate understanding of use of parts of speech and sentence mood through own brochure |
| **Cloud-busting**  Aboriginal background reading range of stories -  Inform students about the stolen generation  Do **setting** activity – imagine the beach and write own piece – appeal to senses use own experience, focus on verbs, adjectives etc. Then read opening of story and explore how language choices, line lengths, sentence structures create mood and effect. Incorporate grammar into this – use grammatical terminology. Go back and re-draft own piece – hand in draft and final – at least 300 words.  Read next two paragraphs and write down at least 4 or 5 questions for Alice and other questions. Ensure questions include: Why have some of her children gone? Why is it tough for aboriginals in 1967? Why have children or the other mums gone?  Hot seat Alice (teacher is Alice) and ask her questions. Teacher gives responses – this fills in cultural background. Might if wish after this play ppt or youtube or find something that gives cultural background for aborigines at this time.  After watching imagine being Alice write down backstory why are you in the flats. How do you feel about being in the flats, about being in Australia. Do you think the whites will vote for Aboriginals to be allowed ? Could you ever be friends with a white person?  Read the rest of the story, ensuring the class realise the salesman is white  Ask the class to in silence write down as Alice her feelings about the salesman. Then her feelings about white people in general.  What is cloud busting?  Re-write story of saucepans – from Samuel’s perspective, from perspective of racist white??  Can people of different races be friends? Can people who are very poor and very rich be friends? Can people who part of a race that has been mean to your race be friends with people of that race? Disucss and talk about this. Write notes  What does the story say about these questions? Find the evidence to prove your answers - Put the questions into a chart and then put the evidence in another column | Solo  Group hotseating activity  Solo and discussion  Class discussion  Solo – re-inventing text into another narrative perspective  Discussion and solo note taking  Solo – chart of ideas and evidence | S draft and final of setting activity – allows for revision of parts of speech and sentence structure and mood and development of creative writing skills.  F – kinaesthetic exploration of theme and characterisation  S – Assessment of students’ writing skills and understanding of theme in the story  F – thematic exploration  F – note gathering for essay writing |
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| **Only a Game**    Put following questions on sheets of butcher paper and place them on separate tables around the room. Self chosen groups of four or five move to the sheets and write comments and respond to other students’ comments as they move round  Sheet 1 - Do you enjoy playing sport and competitive games? Give reasons for your answer  Do you enjoy watching sport? Give reasons for your answer.  Sheet 2 What’s best – being part of a team or winning?  Why do we play sport?  What makes a good captain of a team?  Sheet 3 Is winning all that’s important in sport?  Have you ever lost a competitive game but enjoyed it more than a game you won? Explain your answer  Sheet 4 What makes a good sportswoman or sportsman?  Have you ever let anyone win in a game or been a little easier on them (cut them some slack)? Why?  Sheet 5 What is sportsmanship?  Do you think sport teaches you any important lessons about life?  Class discussion after this activity then students must individually write down three key ideas they have about sport. They have five minutes and can walk around the room and view all the sheets before sitting in silence for three minutes to write.  Read the story. I recommend teacher as narrator and then students take on roles and read the voices when they speak - Lan Then 321 bridge. Three ideas the story is exploring. Two questions you have. One thing it reminds you of. Put up on boards. Return to at end of studying story  **Plot structure – effect on ideas**  IN pairs – work out the chronological order of the story. Use numbering- put one next to the heading that is the first section chronologically and so forth. – why is the story not told in this way? What’s the effect on the reader of telling it in the way it is told? Make notes  Students write notes for their own story and experiment with ordering plot in two or three ways – hand in?  **Narrative Voice.** Who tells the story. Students will need to write down definitions of first and third person  Do some third person narration – limited viewpoint activity – see narrative text book. Look at the language changing almost like first person for teacher, for captain etc etc. Pros and Cons charts of first versus third person? Definitions in books of third person limited and omniscient.  Students are allocated different sections of the story and must decide what type of narrative perspective is being used and whose perspective it is. Make a chart. Type of narration/Whose perspective?/ Ideas helps us to explore  Take their story they’ve planned and take one section and tell it in first and then third as omniscient and third limited viewpoint. Which will they use in their final version and why? Get peer assessment – which works which doesn’t?  Pairs of Students are given different characters and create circle of viewpoints – Harvard thinking routine. <http://pzweb.harvard.edu/vt/VisibleThinking_html_files/03_ThinkingRoutines/03e_FairnessRoutines/CircleViewpoints/CircleViewpoints_Routine.html>  Their opinion of what happened in the game/of the match. They need to find their character in the story and make notes on what their background is, their perspective.  Brainstorm a list of different perspectives and then use this script skeleton to explore each one:   1. **I am thinking of** ... the topic... **From the point of view of** ... the viewpoint you've chosen 2. **I think** ... describe the topic from your viewpoint. Be an actor - take on the character of your viewpoint 3. **A question I have from this viewpoint is** ... ask a question from this viewpoint   **Wrap up:** What new ideas do you have about the topic that you didn't have before? What new questions do you have?  Students sit in a circle and then stand up and use the script of 123 above to say what they are thinking (give it to them beforehand to help prep). Do the wrap up as themselves afterwards  Characters to be:  Lan Nguyen  Andy Chen  Hiroki Yoshida  Akram Rajavi  Ryan West  Tomas Nunez  Satto Basalama  Sal Catano  Ms Trad  Mr Drummond  Mr Thistleton  Clarice McGinty  Mr Kabiri  Agi  If you had time you could do values auctions or could be alternative to circle of viewpoints. In role they are the characters. |  | F |
| The Art of Hunting  Who is your key influence in helping you make decisions in how to act as a person, the right thing to do. Who do you turn to for advice? Write, pair, share. Read the comic strips to themselves. Who are the key people that shape Bud? Do his advisers change?  Some aboriginal stories or info on belief systems – how adolescents are trained – use of ‘walkabout’ etc. Trips away. Then add more notes  Talk about the plot structure –it’s a circular plot – familiar in ghost and horror stories  Learning about language of comic strip/graphic novel. What words does it replace. So take one frame and re-write as if a novel or take one section from something we’ve already read and do as a graphic novel. .  What ideas is it exploring?  Could do the thinking routine – What’s going on? What do you see that makes you think that? Do as go through the story in two columns.  What different belief systems are competing here? Possibly do short diary entries as uncle gag, bud the goanna, the doctors. |  |  |
| Two Tasks  1 – Compare at least two pieces you have read in TA MWSY saying which you find most effective examining what different ideas about cultural differences they explore and the different techniques they use to express their ideas.  2 – Create your own poem, short story, comic strip, brochure or other written piece negotiated with your teacher that explores the challenges faced when different cultures try to understand each other. Include with the piece a commentary on what techniques you used to create certain ideas and feelings you hoped to create in your reader. Total word length at least 400 words. (You may extend shorter pieces done during the study in class) |  |  |
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